

See #I

DEUX
SYMPHONIES
Pour la Harpe seule
ou
*avec Accompagnement de deux Violons,
deux Cors, une Flûte et une Basse*

PAR

M. KRUMPHOLTZ

RÉDIGÉES

*à Madame Son épouse son élève
Et Exécutées plusieurs fois par Elle au Concert Spirituel*

ŒUVRE XI.

PRIN 12^{tt}

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Méthodes.

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Molinarella...	1
épouser la Racheline...	1 10
de Paisiello...	1 10
si jamais je le fus chère...	1 10
Vistandines...	1 10
j'ai bien souvent juré...	1 10
d'Agnès et Félix...	1 10
détachez ce ruban-là...	1 10
Comédiens ambulans...	1 10
heureux l'instant...	1 10
l'Infante de Zamora...	1 10
mon cœur est dans l'écrou...	1 10
Fabre d'Eglantine...	1 10
ouvre moi la maisonnette...	1 10

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Diters...	6
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...	7 4
...	6
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...	9
...	4 4
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...	6
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...	10
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Parties id...	18
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Vistandines...	30
Parties id...	18

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6 ^e 7 ^e 8 ^e 9 ^e 10 ^e 11 ^e 12 ^e ...	4 4
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...	7 4
Hinner, 8 ^e ...	7 4
Petrini, 7 ^e ...	6
H. Petrius, 11 ^e ...	9
Gros Harpe et Piano, 1 ^e ...	9
Rague, 1 ^e 7 ^e 8 ^e ...	9
Ext. de Pleyel, 14 ^e 17 ^e ...	7 4
...	20
Ladurner, Harpe et Piano...	6
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Marin, à 4 mains, 12 ^e ...	6
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Trios p^r la Harpe.

Bauer-Smitz, 6 ^e ...	9
Rague, 9 ^e 18 ^e ...	6

Trios en Feuilles p^r la Harpe.

d'Edipe...	1 10
de deux moments...	1 10
Zemire et Azor...	1 10
peillons mes Sœurs...	1 10
l'École des maris...	1 10
le doux printemps...	1 10
l'Impressario...	1 10
la plus douce récompense...	1 10
Tulipano...	1 10
pour moi quel affreux tourment...	1 10
Helene et Francisque...	3
pourquoi faire l'inhumaine...	3
Cesarara...	1 10
par pitié...	1 10
Raoul de Créqui...	1 10
un jour Lisette...	1 10
Nina...	1 10
Mistères d'Isis...	1 10
Trio arrangés p ^r la Harpe...	1 10
seule par Cousineau...	1 10

Sonates p^r la Harpe.

Petrini, 1 ^e 3 ^e ...	9
...	10
Mayer, 4 ^e 5 ^e ...	7 4
Dexede, 2 ^e ...	7 4
Bauer-Smitz, 1 ^e ...	7 4
Gottmann, 1 ^e ...	9
Hochbrucker, 1 ^e 6 ^e ...	9
Frühling, 1 ^e ...	9
Grenier, 7 ^e ...	7 4
Baur, 2 ^e ...	9
Bredtenbach, 1 ^e ...	9
Gros, 3 ^e ...	9
Delleplangue, 1 ^e ...	7 4
Hinner, 5 ^e ...	9
...	6 9
Barchhoff, 7 ^e 8 ^e ...	9
...	10 14 20
Nicolas, 1 ^e 2 ^e ...	9
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H. Petrius, 10 ^e ...	9
Lamaniere, 2 ^e 4 ^e ...	9
Krumpholtz, 1 ^e 3 ^e ...	9
...	6 12
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8 ^e 9 ^e 11 ^e 13 ^e 15 ^e 16 ^e ...	9
17 ^e 22 ^e ...	9
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Ext. de Nicolas, 7 ^e ...	7 4
Ext. de Pleyel, 8 ^e ...	9
Cousineau, 10 ^e ...	9
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4 ^e 5 ^e Ext. de Pleyel...	9
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Marin, Sonate seule, 22 ^e ...	6
Marin, Cantabile...	6
Cousineau, 13 ^e ...	6

Duo en Feuilles pour la Harpe.

Dar danus (seul amour)...	1 10
d'Armide (aimons-nous)...	1 10
Barbier de Séville...	1 10
quelle humeur...	1 10
Bucheron...	1 10
ah! faites mon bonheur...	1 10
Panurge...	1 10
entre un amant...	1 10
Rose et Colas...	1 10
ah! comme je t'aime...	1 10
Roi et le Fermier...	1 10
un instant...	1 10
Iphigénie...	1 10
de votre enfance...	1 10
Ruse d'Amour...	1 10
dans le jardin...	1 10
l'Amour perdu...	1 10
ne pars que demain...	1 10
Deux Savoyards...	1 10
dès que je voyons paraître...	1 10
Villanella Rapita...	1 10
j'aurais bien compris...	1 10
Raoul de Créqui...	1 10
le bruit de voir ce Château...	1 10
Euphrosine...	3
gardez-vous de la jalousie...	1 10
Demophon...	1 10
adieu donc...	1 10
des Dettes...	1 10
malgré le cas...	1 10
Barbier de Séville...	1 10
mon cœur qu'amour enflamme...	1 10
De Cesarara...	1 10
cache moi tes alarmes...	1 10

Quatuors pour la Harpe.

Krumpholtz, 3 ^e ...	6
Cardon, 20 ^e ...	9
Rague, 19 ^e ...	6

Recueils d'Airs variés pour la Harpe.

Petrini, 2 ^e ...	6
3 ^e 4 ^e 5 ^e 6 ^e 7 ^e 8 ^e ...	9
Krumpholtz, préludes, 2 ^e ...	9
Baur, 1 ^e ...	6
...	7 4
Fogler, 1 ^e ...	9
Moreau, 1 ^e ...	7 4
Rasier, 10 ^e ...	6
Grenier, 5 ^e ...	7 4

Pot-pourris pour la Harpe.

Cousineau, 1 ^e 2 ^e ...	3
...	3 4 5
H. Petrius, Œuvre 7 ^e ...	3
Blattman, 1 ^e 2 ^e ...	1 10
Clery, 1 ^e ...	1 10
Vernier, 5 ^e ...	4 10
Cousineau, 6 ^e ...	4 10
Vernier, 8 ^e ...	4 10
Cousineau 7 ^e ...	4 10

Pot-Pourris pour le Piano.

Sadin, 1 ^e ...	3
Rasetti, 2 ^e ...	3
...	3
Motin, 1 ^e 2 ^e 3 ^e ...	1 10

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Pot-Pourris pour Piano.	Duo en Feuilles p ^r Piano.	Ouvertures détachées p ^r Harpe.	Ouvertures détachées p ^r Piano.
Moxin 4. 5. 6. 7. 8. 9. 10. a. 1. 10.	Deux Savoyards. dès que j'ayons..... 2. 8. Villanella Rapita..... 1. 10. J'voudrais bien comprendre..... d'Euphrosine..... 3. " Gardez-vous de la jalouse. des Pretendus..... 2. 3. Je me lève au Soleil naissant. de Piccini..... 1. 10. Allons dans une pais..... 1. 10. Visitandines..... 1. 10. J'ai bien souvent juré..... de Chérubini..... 1. 10. Si l'on tendre l'oeil..... 1. 10. du coin du feu..... 1. 10. Ne crois pas que je pardonne..... Rose et Aurèle..... 1. 10. M. quel bonheur..... 1. 10. Phrosine et Mélidore..... 3. " Il n'est pas tems encore..... Adèle et Dorsan..... 1. 10. Que sa voir a pour moi..... Agnes et Félix..... 1. 10. Détaché de Ruben-la..... Oberon Opéra Allemand..... 1. 10. Au tendre amour..... De Pacisello..... 1. 10. Quelle langueur..... Delisea..... 1. 10. Dis à moi sans mystère..... Comediens ambulans..... 3. " Charles Oiseau..... du Vieux Château..... 2. 10. Ne soyez pas incroable..... Comediens ambulans..... 1. 10. Heureux l'instant..... d'Agnes et Félix..... 1. 10. Je vous donne mon fils..... Cosarara..... 1. 10. Cache moi les allarmes.....	Alexis et Daphné..... 2. 8. Olympiade..... 2. 8. Finta Giardina..... 2. 8. Mariages Samnites..... 2. 8. Silvain..... 2. 8. Rose et Colas..... 2. 8. Frascatalana..... 2. 8. Trois Fermiers..... 2. 8. La bonne Fille..... 2. 8. Zémir et Azor..... 2. 8. Lucille..... 2. 8. Tableau parlant..... 2. 8. Deux avarés..... 2. 8. Armide..... 2. 8. Panurge..... 2. 8. Danaïdes..... 1. 10. Alexis et Justine..... 2. 8. L'Amant Statue..... 2. 8. Blaise et Babet..... 1. 10. Dardanus..... 1. 10. Caravanne..... 2. 8. Richard..... 1. 10. Faux Serment..... 1. 10. Colinette à la Cour..... 2. 8. La Dot..... 1. 10. Nina..... 2. 8. La Colonie..... 2. 8. L'Amour Turc..... 1. 10. L'Amour Filial..... 1. 10. Les Dettas..... 1. 10. Roi Théodore..... 1. 10. Edipe..... 2. 8. Auteur à la Mode..... 2. 8. Helène et Francisque..... 1. 10. Seigneur Bienfaisant..... 2. 8. Renaud d'ast..... 1. 10. Célestine et Céphise..... 1. 10. Amphitruon..... 1. 10. Roi Confident..... 1. 10. Arrive et Evelina..... 1. 10. Sargines..... 1. 10. Deux Savoyards..... 1. 10. Les Pretendus..... 1. 10. Des Savoyards..... 1. 10. Demophon..... 2. 8. Philosophe imaginaire..... 1. 10. Orgon..... 1. 10. Pastorella Nobile..... 1. 10. Villanella Rapita..... 1. 10. Euphrosine..... 2. 8. Ballet de Peiche..... 1. 10. Paul et Virginie..... 1. 10. Cosarara..... 1. 10. Stratonice..... 1. 10. Renaud..... 2. 8. Nephle..... 1. 10. Tulipano..... 1. 10. Grotte de Trophonius..... 2. 8. Rose et Aurèle..... 2. 8. Andros et Almona..... 1. 10. Timoleon..... 2. 8. Pauvre Femme..... 2. 8. Delle Gelosie Villane..... 1. 10. Del Geloso in Cimento..... 1. 10. De Marianne..... 1. 10. Jockey..... 1. 10. L'Impressario..... 2. 8.	Chimene..... 1. 10. Richard..... 2. 8. Faux Serment..... 2. 8. Didon..... 2. 8. La Dot..... 1. 10. Pouvoir de la Nature..... 1. 10. Nina..... 2. 8. Echo et Nereisse..... 1. 10. L'Amour Turc..... 1. 10. L'Amour à la Mode..... 2. 8. Les Dettas..... 1. 10. Roi Théodore..... 1. 10. L'Amour Filial..... 1. 10. Edipe..... 2. 8. Helène et Francisque..... 2. 8. Renaud d'ast..... 1. 10. Seigneur Bienfaisant..... 2. 8. Roi Confident..... 1. 10. Célestine et Céphise..... 1. 10. La Croisée..... 1. 10. Sargine..... 1. 10. Deux Savoyards..... 1. 10. Les Pretendus..... 1. 10. Philosophe imaginaire..... 1. 10. Orgon..... 1. 10. Tulipano..... 1. 10. Demophon..... 2. 8. L'Impressario..... 1. 10. Pastorella Nobile..... 1. 10. Villanella Rapita..... 1. 10. Renaud d'ast..... 1. 10. Pierre le grand..... 1. 10. Aceste..... 1. 10. Nephle..... 1. 10. Raoul de Greque..... 1. 10. Paul et Virginie..... 1. 10. Ballet de Peiche..... 1. 10. Euphrosine..... 2. 8. Nina de Pacisello..... 2. 8. Cosarara..... 1. 10. Stratonice..... 2. 8. Souterrain..... 2. 8. Petit Sacrificain..... 1. 10. République de Lucque..... 1. 10. Papasse Jeanne..... 1. 10. Vieux Fou..... 1. 10. Orgon..... 1. 10. Cœur du Feu..... 2. 8. Andros et Almona..... 1. 10. Ballet de Paris..... 1. 10. Horatius Cocles..... 1. 10. Visitandines..... 2. 8. Rose et Aurèle..... 2. 8. Timoleon..... 2. 8. Mélidore et Phrosine..... 2. 8. Pauvre Femme..... 1. 10. Caverne..... 1. 10. De Beaumont..... 1. 10. Marianne..... 1. 10. Jockey..... 3. 10. Gelosie Villane..... 1. 10. Vieux Château..... 2. 10. Comediens ambulans..... 3.
Recueils d'Airs p ^r Guitare.	Sonates pour le Piano.	Recueils d'Ariettes Et les variées pour Piano.	Simphonies pour Piano.
Fétis 1. 19..... a. 7. 4. Borel 1. 2. 3. 4..... a. 7. 4. Bogé 3. 4..... a. 7. 4. Douay 1. 2. 3. 4..... a. 7. 4. Sain 1. 2..... a. 7. 4. Demigneux..... 7. 4. Félix Duo..... 6. " Weisse, Sonates..... 4. 4. Fallain 1. 2..... 7. 4. Lévêque..... 6. "	Gros 6. 7..... a. 9. " Papré 2..... 9. " Nicolaï 3. 4..... a. 9. " Dietrich 1. 2..... 7. 4. Milot 3..... 7. 4. Fior 1..... 9. " Dassch 1. 2. 4..... a. 9. " Kraniski 21. 22..... a. 9. " Jadin 1. 2..... a. 9. " Jadin, petites Sonates..... 6. " Rozetti 10..... 9. "	Charpentier 17..... 3. 12. Gros 2. 5..... 7. 4. Nerciat 6..... 7. 4. Bambini 7..... 4. 4. Albanese 9. 16..... a. 9. " Gibert 2..... 9. " Moxin 3..... 7. 4. Rozetti, Romances 1..... 9. " Romances 2..... 6. "	Gros 1..... 7. 4. Charpentier, a 4 Mains..... 9. " Gossec, Ballet de Mirza..... 6. "
Concerto pour Piano.	Feuilles de Terpsichore. Pour le Piano.	Feuilles de Terpsichore. Pour la Harpe.	Ouvrages pour le Violon.
Moxin 1..... 4. a.	Collections des années 1. 2. 3..... " 4. 5. 6. 7. 8. 9..... a. 30. " 10. 11. 12. 13. 14. 15..... a. 24. "	Collections des années 1. 2. 3..... " 4. 5. 6. 7. 8. 9..... a. 30. " 10. 11. 12. 13. 14. 15..... a. 24. "	Rey, Quatuor..... 1. 10. Trio..... 4. 10. L'Evêque, Duo..... 7. 4.
Duo pour le Piano.	Ouvertures détachées p ^r Harpe.	Ouvertures détachées p ^r Piano.	
Gros 4..... 6. " Mehul, pour 2 Pianos..... 9. " Ladurner..... 6. "	Mortil, et Lycoris..... 2. 8. Iphigénie..... 2. 8. Azolan..... 2. 8. Deserteur..... 2. 8. Devon de Village..... 2. 8.	L'Amant Statue..... 2. 8. Danaïdes..... 2. 8. Alexis et Justine..... 2. 8. Caravanne..... 1. 10. Panurge..... 1. 10. Dardanus..... 1. 10. Blaise et Babet..... 1. 10.	
Duo en Feuilles p ^r Piano.			
de Panurge..... 1. 10. entre un amant.....			

ERE
I.

SIMPHONIE

Forte
Allegro à ssa

Pia Les

8 8 8 8 8

deux parties à l'octave plus haut

Loco

F

Forz

Forte

p

po

Forz

re#

p *F*

Forz *po*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a style characteristic of the 18th or 19th century, with various musical notations, dynamics, and articulations.

The first system begins with a treble clef and a key signature of one flat (B-flat). The first staff of the system contains the melody, marked with "Forz" (Forze) and "p" (piano). The second staff contains the bass line, marked with "p" and "Forte". The system concludes with a measure marked "Forz".

The second system continues the melody and bass line, featuring sixteenth-note passages and dynamic markings such as "p", "Forte", and "p".

The third system shows the continuation of the piece, with the melody marked "Forte" and the bass line marked "p". A "Cres" (Crescendo) marking is present in the final measure of the system.

The fourth system features a "Smorz." (Sforzando) marking, indicating a sudden increase in volume. The melody is marked "p" and the bass line "p".

The fifth system continues the piece, with the melody marked "p" and the bass line "p". A "Cres" marking is present in the final measure of the system.

The sixth system concludes the piece, with the melody marked "Forte" and the bass line "Forte". The system ends with a "Volli Subito" marking, indicating a sudden change in volume.

The page is numbered "3" in the top right corner. The notation is written in black ink on aged paper, with some visible wear and tear.

Handwritten musical score, first system. Treble and bass staves. Dynamics: *p^o*, *Forte*, *p^o*. Includes a repeat sign and a first ending bracket labeled *1^o*.

Handwritten musical score, second system. Treble and bass staves. Dynamics: *p^o*, *Forte*. Includes a repeat sign and a first ending bracket labeled *1^o*.

Handwritten musical score, third system. Treble and bass staves. Dynamics: *Forte*, *p*. Includes sixteenth-note runs in the treble staff.

Handwritten musical score, fourth system. Treble and bass staves. Dynamics: *Forte*, *p^o*, *p*, *Forte*. Includes sixteenth-note runs in the treble staff.

Handwritten musical score, fifth system. Treble and bass staves. Dynamics: *F^o*, *F^o*. Includes triplet markings in the treble staff.

Handwritten musical score, sixth system. Treble and bass staves. Dynamics: *F^{mo}*, *Forte*, *Forte*. Includes a first ending bracket labeled *1^o* in the treble staff.

Handwritten musical score, seventh system. Treble and bass staves. Dynamics: *Forte*. Includes a first ending bracket labeled *1^o* in the treble staff.

Smorz *Forz* *p*

F^o *Smorz* *p* *Forte* 8

lr *Pia* *Les deux parties à l'octave plus haut* 8

Loco *p^of*

Forz *Forz*

Pia *Volto Subito* 8

6

This page contains a handwritten musical score for piano and voice, organized into six systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a single key signature with a common time signature. The score includes various musical notations such as notes, rests, slurs, and fingerings (e.g., '6' for sixteenth notes). Dynamics are indicated by letters like *p* (piano), *f* (forte), *sol* (solfège), and *ut* (solfège). The lyrics are written below the vocal line, often enclosed in boxes or under slurs. The page is numbered '6' in the top left corner.

p *Forz* *sol*

p *f* *Forz* *p* *Forz*

p *Forz* *Pia*

p *f* *ut* *f*

ut *6* *Cres*

sol *Forz* *Pia* *p*

p *ut* *f*

Handwritten musical score for a piece titled "Sol #". The score is written on two staves, treble and bass. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff is highly ornamented with many grace notes. The bass staff contains figured bass notation, including figures like "8" and "0". The piece concludes with a double bar line and repeat dots.

Andantino Sempre Piano.

tr

P F

8.

Fork

P

#

#

8

8

Fork

A musical score for a piece titled "Der Hirt und das Lamm" (The Shepherd and the Lamb). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/8. The music is in a common meter, with a tempo marking of "Allegretto". The score begins with a treble clef and a key signature of one flat. The melody is written in a simple, folk-like style, with many eighth and sixteenth notes. There are several measures with triplets, indicated by a "3" over the notes. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The second measure has a treble clef and a key signature of one flat. The third measure has a treble clef and a key signature of one flat. The fourth measure has a treble clef and a key signature of one flat. The fifth measure has a treble clef and a key signature of one flat. The sixth measure has a treble clef and a key signature of one flat. The seventh measure has a treble clef and a key signature of one flat. The eighth measure has a treble clef and a key signature of one flat. The ninth measure has a treble clef and a key signature of one flat. The tenth measure has a treble clef and a key signature of one flat. The eleventh measure has a treble clef and a key signature of one flat. The twelfth measure has a treble clef and a key signature of one flat. The thirteenth measure has a treble clef and a key signature of one flat. The fourteenth measure has a treble clef and a key signature of one flat. The fifteenth measure has a treble clef and a key signature of one flat. The sixteenth measure has a treble clef and a key signature of one flat. The seventeenth measure has a treble clef and a key signature of one flat. The eighteenth measure has a treble clef and a key signature of one flat. The nineteenth measure has a treble clef and a key signature of one flat. The twentieth measure has a treble clef and a key signature of one flat. The score ends with a double bar line.

Musical score for a piece, likely a piano or organ. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 7/8. The piece is divided into two main sections: *Forte* and *Pia*. The *Forte* section is marked with *F* and *Forz*, and the *Pia* section is marked with *P* and *Pia*. The *Forte* section includes a *Sol#* marking. The *Pia* section includes a *Volta Subito* marking. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *F*, *P*, *FP*, and *Forz*. The piece concludes with a double bar line.

A handwritten musical score on seven systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various dynamic markings and articulations. The key signature is one sharp (F#), and the time signature is 7/8. The score includes the following markings and features:

- System 1:** Dynamics include *Forz*, *P F*, *Forz*, *Smorz*, *PP*, and *F*.
- System 2:** Dynamics include *Forz* and *po*.
- System 3:** Dynamics include *poco a poco Forte*, *Cres*, *Smorz*, *P*, *po*, *Forz*, and *po*.
- System 4:** Dynamics include *F Forz*, *Forz*, *P*, *P*, *Forz*, and *po*.
- System 5:** Dynamics include *Forz*, *Forz*, *Pia*, *re*, *F*, *P*, and *Fin*. There are also markings for *lr* (lento) and *8* (octave).
- System 6:** Dynamics include *P F*, *maiore*, *F P*, *P F*, *P F*, and *Forz*. There is a marking for *8* (octave).
- System 7:** Dynamics include *F* and *P*. The system concludes with the marking *Epoyal minore*.

9

First system of musical notation, measures 1-4. The treble staff contains a melodic line with many beamed sixteenth notes. The bass staff contains a simple harmonic accompaniment. Dynamics include *P* (piano) at the beginning and *F* (forte) at the end.

Second system of musical notation, measures 5-8. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *Fo* (forzando), *Smorz* (smorzando), *poco a poco Piano*, and *P* (piano). The system ends with a double bar line and the instruction *al Segno*.

Miner

Third system of musical notation, measures 9-12. The treble staff features a melodic line with some grace notes. The bass staff has a more active accompaniment with eighth notes. Dynamics include *F* (forte), *P* (piano), *Forz* (forzando), and *lr* (lento). There are also markings for eighth notes (*8*) in the bass staff.

Fourth system of musical notation, measures 13-16. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *P* (piano), *F* (forte), *Forz* (forzando), and *8* (eighth notes) in the bass staff.

Fifth system of musical notation, measures 17-20. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *F* (forte), *poco a poco Forte*, *cres* (crescendo), *Smorz* (smorzando), and *P* (piano).

Sixth system of musical notation, measures 21-24. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *F* (forte), *Forz* (forzando), *P* (piano), and *Forz* (forzando).

Seventh system of musical notation, measures 25-28. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *Forz* (forzando), *Pia* (pianissimo), *F* (forte), and *P* (piano). There are also markings for eighth notes (*8*) in the bass staff.

Rondeau Allegro

Forte

p^o

F

Forte

p^oF *F* *p^o* *F^ep^o*

P *F* *P* *F^o* *P* *FP* *[sol^o]*

[sol^o] *F* *P* *P* *F* *[sol^o]*

[sol^o] *p^o* *p^oF*

This page contains eight systems of musical notation, each consisting of a treble and bass staff joined by a brace. The notation is in a historical style, likely from the 18th or 19th century, and includes various dynamic markings and articulations.

System 1: The first system begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. A *Forte* marking is present in the middle of the system.

System 2: The second system continues the piece, featuring a *F p^o* marking in the treble staff and a *ut[#]* marking in the bass staff.

System 3: The third system includes a *F p^o* marking in the treble staff, a *Forz* marking in the bass staff, and a *Smorz* marking at the end of the system.

System 4: The fourth system features a *p^o* marking in the treble staff, a *F p^o* marking in the bass staff, and a *ut[#]* marking in the treble staff.

System 5: The fifth system includes a *Forte* marking in the treble staff, a *Forte* marking in the bass staff, and a *Smorz* marking in the treble staff.

System 6: The sixth system features a *Forte* marking in the treble staff, a *Smorz* marking in the bass staff, and a *sol[#]* marking in the treble staff.

System 7: The seventh system includes a *P* marking in the treble staff, a *Pia* marking in the bass staff, a *Forz* marking in the treble staff, and a *p^o* marking in the bass staff.

System 8: The eighth system features a *F p^o* marking in the treble staff, a *P* marking in the bass staff, a *p^oF Smorz* marking in the treble staff, and a *Pia^{no} ma* marking in the bass staff.